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Fr. Chopin's

Werke für das Pianoforte.

Kritisch durchgesehen und mit Fingersatz bezeichnet von
Louis Köhler.

Walzer.

- (Collection Litolf Band 1044.)
- | | | | | |
|-----|----------------|----------|--------------------|------------------|
| No. | | | | |
| 1. | Op. 18. | Es dur | — Mi bémol majeur | — E flat major. |
| 2. | Op. 34. No. 1. | As dur | — La bémol majeur | — A flat major. |
| 3. | Op. 34. No. 2. | A moll | — La mineur | — A minor. |
| 4. | Op. 34. No. 3. | F dur | — Fa majeur | — F major. |
| 5. | Op. 42. | As dur | — La bémol majeur | — A flat major. |
| 6. | Op. 64. No. 1. | Des dur | — Ré bémol majeur | — D flat major. |
| 7. | Op. 64. No. 2. | Cis moll | — Ut dièze mineur | — C sharp minor. |
| 8. | Op. 64. No. 3. | As dur | — La bémol majeur | — A flat major. |
| 9. | Op. 69. No. 1. | F moll | — Fa mineur | — F minor. |
| 10. | Op. 69. No. 2. | H moll | — Si mineur | — B minor. |
| 11. | Op. 70. No. 1. | Ges dur | — Sol bémol majeur | — G flat major. |
| 12. | Op. 70. No. 2. | F moll | — Fa mineur | — F minor. |
| 13. | Op. 70. No. 3. | Des dur | — Ré bémol majeur | — D flat major. |
| 14. | Posthume | E moll | — Mi mineur | — E minor. |

Nocturnes.

- (Collection Litolf Band 1045.)
- | | | | | |
|-----|----------------|----------|-------------------|------------------|
| 1. | Op. 9. No. 1. | B moll | — Si bémol mineur | — B flat minor. |
| 2. | Op. 9. No. 2. | Es dur | — Mi bémol majeur | — E flat major. |
| 3. | Op. 9. No. 3. | H dur | — Si majeur | — B major. |
| 4. | Op. 15. No. 1. | F dur | — Fa majeur | — F major. |
| 5. | Op. 15. No. 2. | Fis dur | — Fa dièze majeur | — F sharp major. |
| 6. | Op. 15. No. 3. | G moll | — Sol mineur | — G minor. |
| 7. | Op. 27. No. 1. | Cis moll | — Ut dièze mineur | — C sharp minor. |
| 8. | Op. 27. No. 2. | Des dur | — Ré bémol majeur | — D flat major. |
| 9. | Op. 32. No. 1. | H dur | — Si majeur | — B major. |
| 10. | Op. 32. No. 2. | As dur | — La bémol majeur | — A flat major. |
| 11. | Op. 37. No. 1. | G moll | — Sol mineur | — G minor. |
| 12. | Op. 37. No. 2. | G dur | — Sol majeur | — G major. |
| 13. | Op. 48. No. 1. | C moll | — Ut mineur | — C minor. |
| 14. | Op. 48. No. 2. | Fis moll | — Fa dièze mineur | — F sharp minor. |
| 15. | Op. 55. No. 1. | F moll | — Fa mineur | — F minor. |
| 16. | Op. 55. No. 2. | Es dur | — Mi bémol majeur | — E flat major. |
| 17. | Op. 62. No. 1. | H dur | — Si majeur | — B major. |
| 18. | Op. 62. No. 2. | E dur | — Mi majeur | — E major. |
| 19. | Op. 72. No. 1. | E moll | — Mi mineur | — E minor. |

Polonaisen.

- (Collection Litolf Band 1046.)
- | | | | | |
|-----|----------------|----------|--------------------|------------------|
| 1. | Op. 22. | Es dur | — Mi bémol majeur | — E flat major. |
| 2. | Op. 26. No. 1. | Cis moll | — Ut dièze mineur | — C sharp minor. |
| 3. | Op. 26. No. 2. | Es moll | — Mi bémol mineur | — E flat minor. |
| 4. | Op. 40. No. 1. | A dur | — La majeur | — A major. |
| 5. | Op. 40. No. 2. | C moll | — Ut mineur | — C minor. |
| 6. | Op. 44. | Fis moll | — Fa dièze mineur | — F sharp minor. |
| 7. | Op. 53. | As dur | — La bémol majeur | — A flat major. |
| 8. | Op. 61. | As dur | — La bémol majeur | — A flat major. |
| 9. | Op. 71. No. 1. | D moll | — Ré mineur | — D minor. |
| 10. | Op. 71. No. 2. | B dur | — Si bémol majeur | — B flat major. |
| 11. | Op. 71. No. 3. | F moll | — Fa mineur | — F minor. |
| 12. | Posthume | Gis moll | — Sol dièze mineur | — G sharp minor. |

Fantasiaen & Impromptus.

- (Collection Litolf Band 1049.)
- | | | | | |
|----|---------|----------------------|--------------------|------------------|
| 1. | Op. 49. | Fantaisie. F moll | — Fa mineur | — F minor. |
| 2. | Op. 66. | Fantaisie-Impromptu. | | |
| 3. | Op. 29. | Impromptu. As dur | — La bémol majeur | — A flat major. |
| 4. | Op. 36. | Impromptu. Fis dur | — Fa dièze majeur | — F sharp major. |
| 5. | Op. 51. | Impromptu. Ges dur | — Sol bémol majeur | — G flat major. |

Concertos.

- (Collection Litolf Band 1058.)
- | | | | | |
|----|---------|--------|-------------|------------|
| 1. | Op. 11. | E moll | — Mi mineur | — E minor. |
| 2. | Op. 21. | F moll | — Fa mineur | — F minor. |

Mazurkas.

- (Collection Litolf Band 1047.)
- | | | | | |
|-----|---------|-------------|---------------------------------------|--|
| No. | | | | |
| 1. | Op. 6. | 4 Mazurkas. | Fis moll, Cis moll, E dur, E moll. | |
| 2. | Op. 7. | 5 Mazurkas. | B dur, A moll, F moll, As dur, C dur. | |
| 3. | Op. 17. | 4 Mazurkas. | B dur, E moll, As dur, A moll. | |
| 4. | Op. 24. | 4 Mazurkas. | G moll, C dur, As dur, B moll. | |
| 5. | Op. 30. | 4 Mazurkas. | C moll, H moll, Des dur, Cis moll. | |
| 6. | Op. 33. | 4 Mazurkas. | Gis moll, D dur, C dur, H moll. | |
| 7. | Op. 41. | 4 Mazurkas. | Cis moll, E moll, H dur, As dur. | |
| 8. | Op. 50. | 3 Mazurkas. | G dur, As dur, Cis moll. | |
| 9. | Op. 56. | 3 Mazurkas. | H dur, C dur, C moll. | |
| 10. | Op. 59. | 3 Mazurkas. | A moll, As dur, Fis moll. | |
| 11. | Op. 63. | 3 Mazurkas. | H dur, F moll, Cis moll. | |
| 12. | Op. 67. | 4 Mazurkas. | G dur, G moll, C dur, A moll. | |
| 13. | Op. 68. | 4 Mazurkas. | C dur, A moll, F dur, F moll. | |
| 14. | Posth. | 2 Mazurkas. | A moll, A moll. | |

Balladen.

- (Collection Litolf Band 1048.)
- | | | | | |
|----|---------|--------|-------------------|-----------------|
| 1. | Op. 23. | G moll | — Sol mineur | — G minor. |
| 2. | Op. 38. | F dur | — Fa majeur | — F major. |
| 3. | Op. 47. | As dur | — La bémol majeur | — A flat major. |
| 4. | Op. 52. | F moll | — Fa mineur | — F minor. |

Rondos & Variationen.

- (Collection Litolf Band 1053.)
- | | | | | |
|----|---------|---|-------------------|-----------------|
| 1. | Op. 1. | Rondo. C moll | — Ut mineur | — C minor. |
| 2. | Op. 5. | Rondo à la Mazur. F dur | — Fa majeur | — F major. |
| 3. | Op. 16. | Rondo. Es dur | — Mi bémol majeur | — E flat major. |
| 4. | Op. 12. | Variations brillantes (Je vends des Scapulaires.) | | |
| 5. | | Variations sur un Air National Allemand. | | |

Scherzos.

- (Collection Litolf Band 1054.)
- | | | | | |
|----|---------|----------|-------------------|------------------|
| 1. | Op. 20. | H moll | — Si mineur | — B minor. |
| 2. | Op. 31. | B moll | — Si bémol mineur | — B flat minor. |
| 3. | Op. 39. | Cis moll | — Ut dièze mineur | — C sharp minor. |
| 4. | Op. 54. | E dur | — Mi majeur | — E major. |

Concertstücke (Piano & Orchester).

- (Collection Litolf Band 1055.)
- | | | |
|----|---------|---|
| 1. | Op. 2. | La ci darem la mano. |
| 2. | Op. 13. | Grande Fantaisie sur des Airs Polonais. |
| 3. | Op. 14. | Krakowiak. Grand Rondo de Concert. |

Sonaten.

- (Collection Litolf Band 1057.)
- | | | | | |
|----|---------|--------|-------------------|-----------------|
| 1. | Op. 4. | C moll | — Ut mineur | — C minor. |
| 2. | Op. 35. | B moll | — Si bémol mineur | — B flat minor. |
| 3. | Op. 58. | H moll | — Si mineur | — B minor. |

Diverse Stücke.

- (Collection Litolf Band 1056.)
- | | | |
|-----|-----------------|---|
| 1. | Op. 46. | Allegro de Concert. |
| 2. | Op. 60. | Barcarolle. |
| 3. | Op. 19. | Bolero. |
| 4. | Op. 57. | Berceuse. |
| 5. | Op. 43. | Tarantelle. |
| 6. | Op. 72 No. 2. | Marche funèbre. |
| 7. | Op. 72 No. 3-5. | Trois Esquisses. |
| 8. | Op. 3. | Introduction et Polonaise pour Piano & Violoncelle arr. |
| 9. | | Andante Spianato de la Polonaise Op. 22. |
| 10. | | Marche funèbre de la Sonate Op. 35. |
| 11. | | Marche funèbre de la Sonate Op. 35. Edition simplifiée. |

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M
25
C46
Op. 31
1900

DEUXIÈME SCHERZO.

(Dédié à M^{lle} la Comtesse Adèle de Fürstenstein.)

Fr. Chopin, Op. 31.

Presto. $\text{♩} = 104$.

sottovoce 3 1 *ff*

pp 1 *ff*

sf 2 *pp* 1 *ff*

pp 1 *ff*

sf 2 *ff*

p

Ped. *

8.

ff

pp

poco ritenuto

con anima.

cresc.

dolce

LIBRARY

JAN

This page of musical notation is for a piano and pedal accompaniment. It consists of six systems of music, each with a treble and bass staff. The bass staff is marked "Ped." (pedal) and contains a continuous line of eighth notes. The treble staff contains various chords and melodic lines. The notation includes fingerings (1-5), dynamics (cresc., ff, p), and articulation marks (accents, slurs). The key signature is three flats (B-flat, E-flat, A-flat).

The first system shows a treble staff with a melodic line and a bass staff with a continuous eighth-note line. The second system introduces a "cresc." (crescendo) marking. The third system continues the melodic and harmonic development. The fourth system features a "ff" (fortissimo) dynamic. The fifth system includes a "p" (piano) dynamic. The sixth system concludes with a "ff" dynamic and a final chord.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). Pedal markings (*Ped.*) and asterisks (*) are present.
- System 2:** Continues the melodic and harmonic development. Dynamics include *sf* (sforzando) and *ff*. Pedal markings and asterisks are used.
- System 3:** Shows a continuation of the eighth-note patterns in both hands. Dynamics include *ff*. Pedal markings and asterisks are present.
- System 4:** Includes a *trium* (triumph) marking above the right-hand staff. Dynamics include *ff*. Pedal markings and asterisks are used.
- System 5:** Features a *p* (piano) dynamic in the right hand and a *ff* dynamic in the left hand. Pedal markings and asterisks are present.
- System 6:** Ends with a *poco riten.* (poco ritenuto) instruction. Dynamics include *pp* and *ff*. Pedal markings and asterisks are used.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff begins with a 4-measure rest and the instruction *con anima*. Bass staff features a triplet of eighth notes, followed by a 3-measure rest, and then a series of triplet eighth notes. Pedaling instructions include *Ped. sempre legato*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*, with asterisks indicating specific points.
- System 2:** Treble staff has a 2-measure rest and the instruction *cresc.*. Bass staff continues with triplet eighth notes. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*, with asterisks.
- System 3:** Treble staff has a 4-measure rest. Bass staff features a 4-measure rest, followed by a triplet of eighth notes, and then a series of triplet eighth notes. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*. The instruction *dolce* is written above the bass staff.
- System 4:** Treble staff has a 4-measure rest. Bass staff features a 4-measure rest, followed by a triplet of eighth notes, and then a series of triplet eighth notes. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*.
- System 5:** Treble staff has a 4-measure rest. Bass staff features a 4-measure rest, followed by a triplet of eighth notes, and then a series of triplet eighth notes. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*, with asterisks.
- System 6:** Treble staff has a 4-measure rest. Bass staff features a 4-measure rest, followed by a triplet of eighth notes, and then a series of triplet eighth notes. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*, with asterisks. The instruction *cresc.* is written above the bass staff.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings.

- System 1:** Features a *cresc.* marking and a *Ped.* instruction. The music includes a series of chords and a melodic line in the bass.
- System 2:** Includes a *ff* (fortissimo) marking and a *Ped.* instruction. The music features a series of chords and a melodic line in the bass.
- System 3:** Includes a *Ped.* instruction and a ** Ped.* instruction. The music features a series of chords and a melodic line in the bass.
- System 4:** Includes a *sostenuto* marking and a *sotto voce* marking. The music features a series of chords and a melodic line in the bass.
- System 5:** Includes a *p* (piano) marking and a *delicatissimo* marking. The music features a series of chords and a melodic line in the bass.
- System 6:** Includes a *Ped.* instruction and a ** Ped.* instruction. The music features a series of chords and a melodic line in the bass.

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4.

System 1: The right hand begins with a melodic line marked *pp* and *slentando*. The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) are present at the end of the system.

System 2: The right hand continues the melodic development. The left hand features more active accompaniment. Dynamics include *espress.* and *legato*. Pedal markings are used throughout.

System 3: The right hand has a more complex, flowing melody. The left hand accompaniment is steady. Pedal markings are frequent.

System 4: The right hand features a series of sixteenth-note passages. The left hand accompaniment is simple. Pedal markings are used.

System 5: The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *poco rit.* and *legg.*. Pedal markings are present.

System 6: The right hand features a series of sixteenth-note passages. The left hand accompaniment is simple. Dynamics include *poco cresc.*. Pedal markings are used.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings (1, 2, 3, 4). Dynamics and performance instructions are written throughout the score.

System 1: Treble staff begins with *più cresc.* and *f*. Pedal markings (Ped.) are present under the bass staff. Fingerings 1, 2, 3, and 4 are indicated.

System 2: Treble staff begins with *più cresc. ed animato*. Pedal markings (Ped.) are present. A *ff* dynamic is marked. A *sostenuto* marking is present under the bass staff.

System 3: Treble staff begins with *sf*. Pedal markings (Ped.) are present. A *sostenuto* marking is present under the bass staff. A *sf* dynamic is marked.

System 4: Treble staff begins with *p*. Pedal markings (Ped.) are present. A *p* dynamic is marked.

System 5: Treble staff begins with *delicatissimo*. Pedal markings (Ped.) are present. A *p* dynamic is marked.

System 6: Treble staff begins with *1*. Pedal markings (Ped.) are present. A *1* dynamic is marked.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Starts with a *pp* (pianissimo) dynamic and a *slentando* (ritardando) instruction. It features a melodic line in the treble and a more active line in the bass, with fingerings and a *Ped.* (pedal) marking.
- System 2:** Includes the *espressivo.* (expressive) marking. The bass line has a *legato* (legato) marking and a *Ped.* marking. The system ends with a series of asterisks (*) indicating a specific performance technique.
- System 3:** Continues the melodic and harmonic development with various fingerings and *Ped.* markings.
- System 4:** Features a *legato* marking in the bass line and a *Ped.* marking. The system ends with a series of asterisks (*).
- System 5:** Includes a *poco rit.* (poco ritardando) marking in the bass line. The system ends with a series of asterisks (*).
- System 6:** Starts with a *poco cresc.* (poco crescendo) marking. The system ends with a series of asterisks (*).

The notation is highly detailed, with many fingerings, slurs, and articulation marks, suggesting a technically demanding piece. The overall structure is a single melodic line in the treble and a more active line in the bass, with various dynamics and performance instructions.

This page contains six systems of musical notation for piano, likely from a 19th-century repertoire. The notation is in treble and bass clefs with a key signature of two sharps (F# and C#). The systems are characterized by intricate fingerings, often indicated by numbers 1-5 above notes, and various dynamic markings and performance instructions.

- System 1:** Features a melodic line in the right hand with fingerings 1, 3, 2, 4, 1, 2, 1, 2. The left hand provides harmonic support. Dynamics include *più cresc.* and *f*. Pedal markings (*Ped.*) are present below the bass staff.
- System 2:** Continues the melodic development. Dynamics include *più cresc. ed animato* and *ff*. Pedal markings are used throughout.
- System 3:** Includes a section marked *sempref* (sempre). Dynamics include *sf*. Pedal markings are present.
- System 4:** Features a section marked *sf*. Pedal markings are present.
- System 5:** Continues the melodic line with complex fingerings. Pedal markings are present.
- System 6:** The final system on the page, featuring a melodic line with fingerings 4, 1, 2, 5, 4, 1, 2, 4, 2, 1, 2. Pedal markings are present.

Throughout the piece, various performance markings are used, including *Ped.* (pedal), *sf* (sforzando), *ff* (fortissimo), *più cresc.* (more crescendo), *ed animato* (and animated), and *sempref* (sempre). Asterisks (*) are also used as section markers.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece is marked *agitato* at the top. The first system includes dynamic markings *sf* and *mf*. The second system includes a *cresc.* marking. The third system includes a *cresc.* marking. The fourth system includes a *cresc.* marking. The fifth system includes a *cresc.* marking. The sixth system includes a *cresc.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked *agitato* at the top. The first system includes dynamic markings *sf* and *mf*. The second system includes a *cresc.* marking. The third system includes a *cresc.* marking. The fourth system includes a *cresc.* marking. The fifth system includes a *cresc.* marking. The sixth system includes a *cresc.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamics and performance instructions are indicated throughout the score.

The first system includes the instruction *sempre con fuoco*. The second system features the dynamic *ff*. The third system includes the instruction *poco a poco meno f*. The fourth system includes the instruction *sempre dim.*. The fifth system includes the instruction *calando*. The sixth system includes the instruction *1*.

The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked with various dynamics including *ff* (fortissimo) and *dim.* (diminuendo). The tempo is marked *sempre con fuoco* (always with fire) and *calando* (slowing down). The piece concludes with a final measure marked *1*.

a tempo

smorzando

1 *sotto voce*

ff *pp* *ff*

Ped. *

ff *pp* *sf* 2 *pp*

Ped. *

ff *pp*

Ped. *

ff *pp* *tr*

Ped. *

ff *p* *ff*

Ped. *

8.....

8.....

8.....

8.....

8.....

8.....

con anima

pp

poco riten.

Leg. sempre

cresc.

legato

f

dolce

Ped.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece includes various musical elements such as triplets, sixteenth-note runs, and dynamic markings like *cresc.* and *ff*. Pedal markings (*Ped.*) are present throughout, with some systems using an asterisk (*) to indicate specific pedal changes. The first system has a *cresc.* marking in the right hand. The second system has a *cresc.* marking in the left hand. The third system has a *ff* marking in the left hand. The fourth system has a *ff* marking in the left hand. The fifth system has a *cresc.* marking in the right hand. The sixth system has a *cresc.* marking in the right hand. The notation is complex, with many notes and rests, and some systems have a double bar line. The page is numbered 16 in the top left corner.

Più mosso.

** Ped. * Ped. * Ped. * Ped. * Ped. **

Ped.

stretto e cresc.

ff marcato

sempre più mosso

ff

** Ped. * Ped. * Ped. * Ped. * Ped. **

finis

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Pianoforte Music

Schwierig — difficile — difficult.

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Inhalt: Si j'étais Roi - Postillon (Le Postillon de Lonjumeau) - Königin für einen Tag (La Reine d'un jour) - König von Yvetot (Le Roi d'Yvetot).

Bach. Ausgewählte Clavierwerke — Oeuvres choisies — Selected Compositions. Akademische Neuauflage von Heinrich Germer.

2004 — Band 1. 15 Präludien, 15 zweistimmige Inventionen, Fuge, Fragment, Fantasie.

2005 — Band 2. 15 dreistimmige Inventionen, 6 Fugen.

2114 a/b — Das wohltemperirte Clavier — Le Clavecin bien tempéré — 48 Preludes and Fugues. Akademische Ausgabe, kritisch revidirt, sowie mit Vorwort, Vorbemerkungen und Fingersatz für den Studiengebrauch versehen von Heinrich Germer. 2 Bände.

339/40 — Dasselbe, revidirt von L. Köhler. 2 Bände.

— Clavierwerke. Revidirt von L. Köhler.

169/70 — Original-Compositionen — Compositions diverses.

868 — Englische Suiten — Suites anglaises — English Suites.

869 — Französische Suiten — Suites françaises — French Suites.

870 — 15 Inventionen und Sinfonien — 15 Inventions et Symphonies.

301 **Beethoven.** 38 Sonaten.

247/48 — 32 Sonaten. Revidirt von Köhler und Winkler.

1/2 — Dieselben. Pracht-Ausgabe. 2 Bände.

1980 a/c — 32 Sonaten. Akademische Ausgabe. Kritisch revidirt, sowie mit Vorwort, Vorbemerkungen und Fingersatz für den Studiengebrauch versehen von Heinrich Germer. 3 Bände.

— Beliebteste Clavierwerke — Compositions favorites — The most favourite Compositions. Revidirt von Cl. Schultze.

2006 c — Band 3. (Sonaten Op. 13, 26, 27 No. 2, Rondo in G und Andante in F).

325 — Sämmtliche Stücke — Compositions diverses — Various Pianoforte Pieces. Neu-Ausgabe von Clemens Schultze.

Inhalt: Bagatellen Op. 33, 119, 126 - Fantasie Op. 77 - Polonaise Op. 89 - Rondos in C Op. 51 No. 1, in G Op. 51 No. 2 und in A - Rondo a Capriccio Op. 129 - Andante favori - An Elise - Allegretto - 2 Bagatellen - Lustig-Traurig - Clavierstück in B.

Beethoven's Instrumental-Werke. Arrangirt von L. Winkler.

311 — Sämmtliche Concerte und Fantasie Op. 80.

67 — 7 Concerte.

344/45 — 9 Sinfonien — 9 Symphonies. 2 Bände.

5 — Dieselben in 1 Bande.

346 — Septett Op. 20.

374 — Romanzen und Serenaden — Romances et Sérénades.

6 a/d — 17 Quartette — 17 Quatuors. 4 Bände.

7 — 10 Trios.

8 a/b — Violin-Sonaten — Sonates pour Piano et Violon.

8 c — 5 Violoncello-Sonaten — Sonates pour Piano et Violoncelle.

9 — Quintette, Sextett und Octett.

744 — Sämmtliche Ouverturen.

Inhalt: Prometheus - Coriolan - Leonore No. 1, 2, 3 - Fidelio - Egmont - Ruinen - König Stephan - Weihe des Hauses (L'inauguration) - Namensfeier (Pour le jour de fête).

1555 **Brambach.** 3 Novelletten Op. 24.

1290 **Chabrier, Emm.** Pièces pittoresques.

Chopin's Werke. Revidirt von Louis Köhler.

1044 — Sämmtliche Walzer — 14 Valses — 14 Waltzes.

1045 — Sämmtliche 19 Nocturnes.

1046 — Sämmtliche 12 Polonaisen.

1047 — Sämmtliche 51 Mazurkas.

1048 — Sämmtliche Balladen. (Op. 23, 38, 47, 52.)

1049 — Fantasien und Impromptus Op. 49, 66, 29, 36, 51.

1050 — Präludien Op. 28, 45 — 25 Préludes.

1051 — Etudes Op. 10 und 3 nouvelles Etudes.

1052 — Etudes Op. 25.

1053 — Rondos und Variationen Op. 1, 5, 16, 12 und Air Allemand.

1054 — Sämmtliche Scherzos. (Op. 20, 31, 39, 54.)

1055 — Concertstücke — Morceaux de Concert — Concert Pieces. (Op. 2, 13, 14.)

1056 — 9 Compositionen.

Inhalt: Allegro de Concert Op. 46 - Barcarole Op. 60 - Bolero Op. 19 - Berceuse Op. 67 - Tarantelle Op. 43 - Marche funèbre Op. 72 - 3 Ecossaises Op. 72.

1057 — Sämmtliche Sonaten. (Op. 4, 35, 58.)

1058 — Sämmtliche Concerte. (Op. 11, 21.)

1131/45 — Vorstehende 15 Bände in 8°.

1983 — Oeuvres posthumes.

Inhalt: Impromptu Op. 66 - Walzer Op. 69, 70 und in E moll (Mimneur E minor) - Mazurkas Op. 67, 68 - Nocturne Op. 72 No. 1 - Polonaisen Op. 71 und in G moll (Sol2 mineur, G sharp minor) - Trauermarsch (Marche funèbre, Funeral March) Op. 72 No. 2 - Variations sur un Air Allemand - 3 Ecossaises.

93/95 **Clementi.** Sämmtliche Sonaten — 61 Sonates — Sonatas complete. Revidirt von Köhler und Winkler. 3 Bände.

341/43 — Gradus ad Parnassum. 3 Bände.

1787 **Czerny.** Variationen über den Sehnsuchtswalzer — Variations (Valse du Désir). Op. 12.

1788 — Toccata Op. 92.

*1741 **Döhler-Album.** 6 Salonstücke — 6 Pièces choisies — 6 Favourite Pieces.

Inhalt: Nocturne - Tarantelle - Ballade - Etude und Andante für die linke Hand (Etude et Andante pour la main gauche) - Ne m'oubliez pas.

1578 **Franck.** Prélude, Choral et Fugue.

*2165 **Halévy.** 3 beliebte Ouverturen.

Inhalt: Jüdin (La Juive) - Thal von Andorra (Le Val d'Andorra) - Musketiere der Königin (Les Mousquetaires de la Reine).

180/81 **Händel.** 16 Suiten. 2 Bände.

182 — Leçons, Chaconne, Stücke, Fugen — Compositions diverses — Various Pieces.

353 — Suiten und Compositionen in 1 Bande.

1109 **Hartmann.** Ballscenen — Scènes de bal — Ball Scenes.

347 **Haydn.** 6 Berühmte Sinfonien — 6 Symphonies célèbres — 6 Celebrated Symphonies. Arrangirt von L. Winkler.

Inhalt: No. 3. Paukenschlag (La Surprise) G dur (Sol majeur, G major). No. 7. London D dur (Ré majeur, D major). No. 9. B dur (Si b majeur, B flat major). No. 12. Militäire G dur (Sol majeur, G major). No. 16. G dur (Sol majeur, G major). No. 18. Reine de France B dur (Si b majeur, B flat major).

1539 — — Neue Folge. (Winkler).

Inhalt: No. 1. C dur (Ut majeur, C major). No. 5. C moll (Ut mineur, C minor). No. 8. Paukenwirbel Es dur (Mi b majeur, E flat major). No. 14. Oxford G dur (Sol majeur, G major). No. 17. Jagd (La Chasse) D dur (Ré majeur, D major). No. 20 D dur (Ré majeur, D major).

161/62 — 21 Ausgewählte Sinfonien — 21 Symphonies choisies — 21 Selected Symphonies. Arrangirt von L. Winkler. 2 Bde.

1527/29 — 15 Streich-Quartette — 15 Quatuors cordes — 15 String Quartetts. Arrangirt von C. Berens. 3 Bände.

171 **Hummel.** 9 Sonaten. Revidirt von Köhler und Winkler.

372 — 5 Ausgewählte Sonaten — 5 Sonates célèbres — 5 celebrated Sonatas.

2188 — Rondo brillant Op. 56. Neu-Ausgabe von Cl. Schultze.

249 — Concerte A moll - La mineur - A minor — H moll - Si mineur - B minor.

*1113/14 **Kalkbrenner.** Etuden Op. 143. Revidirt von Richter. 2 Bde.

*1106 **Kalkbrenner-Album.** 6 Beliebte Stücke — 6 Morceaux célèbres — 6 Favourite Compositions.

Inhalt: La Femme du Marin - Le Rêve - Le Fou - L'ange déchu - Les Soupirs, 2 Nocturnes.

1892 **Litolff, H.** Au Pays des Souvenirs.

1893 — Ballet-Musik aus der Oper: Die Tempelherren — Ballet des Templiers — Ballet Music from: The Templars.

2056 **Marschner.** Ouverturen.

Inhalt: Hans Heiling - Templer und Jüdin (Le Templier et la Juive) - Vampyr.

Mayer, Ch. Studienwerke. Revidirt von Heinr. Germer.

2037 — Le Tremolo Op. 61 No. 2.

2038 — Arpeggio-Etude Op. 61 No. 3.

2035 — Kunst der Fingerfertigkeit — L'Art de délier les doigts — The Art of Finger Practice. Op. 305.

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